

side, corresponding with the other. Beyond the new aisle is a chantry, running parallel with the chancel, and separated by some plain screen-work. Thus the whole of the north side is new; and on the south, the walls have been under-pinned and cased throughout, and in many places entirely rebuilt, especially the porch; while the arrangement and disposition of the windows are also new. These latter exhibit in a modified degree the variety which forms a characteristic in the Middle Pointed style, of which Hawnes church is supposed to have been an early specimen, and in conformity with which its present restoration has been carried on, under the direction of Mr. Woodyer, of Guildford. At the east end, the original three-light window has been replaced by one of the same number of lights, but of more elaborate design: this is the only alteration made in this part of the structure. The tower is the only portion of the church which has been left untouched: its appearance, however, is considerably altered—scarcely, it is thought, for the better—by the great elevation of the nave roof, which, as there is no clerestory, is carried across in nearly unbroken lines, from aisle to aisle, and, in order to secure a sufficiently sharp gable, to a height which is said not to harmonise with the humble dimensions of the tower. With respect to the interior, the expanse of roof, of dark oak, is relieved with bosses and other ornaments of the kind, brilliantly picked out. The chancel ceiling is polychromed in compartments, formed by oaken rib-work, the upper moulding of which is gilded, each compartment being surrounded with a deep border of blue and white trefoil alternate, and containing the sacred monogram. The east window is by O'Connor, in illustration of John xix. The stained glass in the wheel window in the eastern gable of the chantry (supplied by the same artist) is said to be somewhat kaleidoscopic in its pattern, and flaming in its hue. The original chancel-screen, of perpendicular work, has been restored to its proper place. The passages from this screen to the western door, as well as between the entrances on the north and south sides, together with the chantry, vestry, and south porch, are tiled in alternate squares of red and black: the chancel is also laid with the same material, but of different patterns. Over the communion table, and forming a sort of low reredos, are some encaustic tiles—the gift, as stated, of Messrs. Minton, who furnished the rest—and others, less costly, arranged in panels on either side. The sittings in the body of the church are of oak, low and square-headed—after the original pattern—and all open: the pulpit is in Caen stone. The heating apparatus, supplied by Mr. Haden, of Trowbridge, is concealed behind a solid screen at the west end of the south aisle.

**Widburton.**—The church of this village has been recently repaired and fitted up with open benches, pulpit, &c. of carved oak, the ancient oak roof restored, the stone pillars and arches renovated, and various other works executed by Mr. Rattee, of the Carving Works, Cambridge.

**Deal.**—The following are the names of the parties who gave in tenders for building an infant school here, with the amount of each tender, excluding shillings:—Messrs. Eastes, 661l.; Mr. Rogers, 530l.; Mr. Wise, 504l.; Mr. Brewer, 521l.; Mr. Cullen, 599l.; Messrs. Cotton and Gibbons, 499l. The committee, it appears, were not in a position to meet so large an outlay: they consequently altered their plans, and instead of subjecting them to public competition, as in the first instance, sent for Mr. Wise, and entered into private arrangements with him. This was opposed by three members of the committee.

**Durdam Down (Bristol).**—The parochial schools of St. John the Evangelist, newly erected, were opened on Wednesday in last week. The building was erected from the designs of Mr. G. C. Cripp, architect. The building fund is still deficient about 200l.

**Cheltenham.**—At a recent meeting of ratepayers it was resolved "that the opening to the High-street of the view of the Old Parish Church, by the removal of the present build-

ings between the two passages leading to the churchyard, would effect a most important improvement to the town at large;" and the meeting pledges itself to use its best exertions to carry out that object.

**Wigan.**—A monument to a local celebrity has been placed in the parish church. It is in the perpendicular style of Gothic architecture, about 9 feet high, and is placed in a recess formed in the north aisle of the church, between the Walmsley chapel and the arch of the tower. It is of Caen stone, and ornamented with buttresses, pinnacles, crockets, and other details. The back of the recess will be relieved by ornaments of diaper pattern in polychromy. The designer was Mr. J. Gibbs, late of Oxford.

**Miscellaneous.**—On Thursday week the first stone of the new church of St. Matthias, Stoke Newington, was laid by Earl Nelson.

—The first stone of a new Roman Catholic Church was lately laid at Mortlake, Surrey.

—A new organ has been recently placed in the church of St. Saviour, Walmer. —The foundation-stone of a new parsonage-house, at Askerswell, was laid on the 23rd ult.

—The foundation-stone of a church for the district of Sutton-on-Plym, according to a Devonport paper, was to be laid on 5th inst. —Blaenavon Church has been repewed and otherwise improved, with increased accommodation, and was reopened on 24th ult.

—The parish church of Llangwm Isaf, recently rebuilt, was consecrated on 23rd ult. This church had been in ruins for nearly 100 years.

—The Newington Independent chapel, at Liverpool, is at present undergoing an alteration of some importance, the lower part of the large central window in front being removed to make room for a main doorway.

—The foundation of a new Roman Catholic church was laid at Londonderry on Saturday week. —The chief stone of Mount St. Vincent Orphan School, at Limerick, was laid on Saturday before last.

#### FOREIGN ARCHITECTURAL AND ARTISTICAL INTELLIGENCE.

**Photography applied to Art.**—"*Italie Monumentale*," by M. E. Piot.—Photography, like any other nascent art, did not present at once all the aspects of future usefulness and appliance. As long as this operation was restricted to metallic plates, it was but a substitute for the tinsel art of miniature painting. But since paper could be substituted for the costly and cumbersome metal, and numerous impressions made thereof, it became deservedly a new branch of art-application. It was, in fine, M. E. Piot who overcame all difficulties, to bring out a work of architectural and art illustration, based on large photographic originals, taken after nature. One may not think, that the process of taking solar views is one merely of mechanism and routine. The numbers of "*Monumental Italy*" hitherto published represent two sketches of Santa Maria del Fiore, one of the jewels of mediæval Florence, the masterpiece of Arnolfo di Lapponi. Equally praised is the inclined steeple of Pisa—a problematic whim of construction, where the greatest faithfulness of portraying is indispensable. After the work on Italy has been concluded, Greece and Egypt will have their turn, in this original and praiseworthy undertaking.

**Brussels.**—*A Belgian Volkshalle.*—According to its size, the Belgian capital is that where most is done for the progress of art and humanity. Now a collection of statues and busts of great Belgians is spoken of, and this has been brought to bear on the miserable sculptures with which the Brussels (ay, and other parks) are hitherto disfigured. It is intended, that as the images are got ready, they be first exhibited in that place of public resort, also for the sake of accustoming the great mass of the nation to these sights. Subsequently, an especial Pantheon is to be built to contain the whole galaxy of Burgundian celebrities.

**Blucher Monument in Silesia.**—This building has been formed with the character of strength, similar to that of the man it celebrates. The foundation is made of the rock of the Zobten-

berg: the superstructure, forming a square building, consists of mighty granite blocks from Strehlen, renowned for great tenacity. Above that is a round tower, in the niche of which the bust of the stalwart soldier, made by Raab, is placed. It will be surmounted by a sort of cupola made of one single block of 13 feet diameter. The plan of the monument is by the Baurath of the king, M. Starck.

**Viaduct over the Vale of Albano, Rome.**—A bridge of considerable architectural merit is now being erected over the vale between Albano and Aricia, being on the line of the *Via Appia* suocero from Rome to Naples. It was begun in 1846, and is intended for avoiding the very rapid descents and rises on both sides of the dale. The viaduct consists of three ranges of arches, of which the lower row contains ten, the middle thirteen, and the upper seventeen arches, all built of hewn stones. The cost of these works is calculated at 260,000 Roman scudies, and would be much greater if the quarries whence the stones and the *proezolans* are raised, were not close at hand.

#### A DREAM OF ARCHITECTURE.

By Goethes.\*

A PHILOSOPHER characterised architecture as *solidified music*, which was assented to but hesitatingly. We think we cannot reproduce this fine thought in a better form, than by calling architecture a music which has ceased to vibrate (*erstarrte Musik*).

Imagine Orpheus, who, when a vast, deserted building-ground was assigned to him, sat himself down on the most appropriate place, and by the vivifying tones of his lyre, formed a spacious square around him. The rock-masses quickly seized and dragged forth from their contiguity, by lovely, enticing, and forcibly-commanding tones, were compelled to arrange themselves according to the rules of trade and art, while they moved on with precipitation for the sake of forming themselves into rhythmic strata and walls. And thus street might join street, while wall-like inclosures were not wanting.

The tones might have ceased, but *harmony* remained. The citizens of a town thus formed pace and live amidst eternal melody: the mind cannot sink, nor activity be lulled: the eye takes up the functions, duties, and qualifications of the ear, and even in the commonest day the dwellers feel an ideal existence; and without reflection, and not asking for the how, they participate in the highest moral and religious enjoyment. If we were to fancy ourselves pacing up and down St. Peter's dome, an analogy would exist of what we have dared to express.

In a badly built town, on the other hand, where chance has, as with a bad broom, swept the houses together, the citizen dwells unconsciously in the desert of a gloomy existence: and the stranger arriving therein feels as if he were amongst the sounds of bagpipes, drums, and whistles, preparing to witness the dances of bears and monkeys.

#### PATENT LAW AMENDMENT.

A CLEAN sweep of the "fees," and of those whom the fees feed, was far too good a thing, we fear, to be easily or readily attained. There is some considerable difference, however, between being "bled" to the extent of a cool hundred or two in the outset of a patent, and being merely "cupped" of a few five and ten in the first couple of years, and only drained out of forties and eighties at the end of the third and the seventh, respectively, when the "poor inventor" will be "accustomed" to it, like certain eels to the process of skinning. These comparative benefits, as will be seen by the following resolutions, agreed to by the Commons Committee on the Patent-Law, and now under discussion in the House itself, may be regarded as at least now probable:—

"Resolved—That there shall be paid to her Majesty, her heirs and successors, for or in respect of the several instruments, matters, and things hereinafter specified, made, or issued in pursuance of any Act of the present session of Parliament for

\* Posthumous Works, vol. iv., p. 251. 12mo.